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"DOCTOR WHO"

SERIAL 5K

EPISODE 1: 'NIGHTMARE OF EDEN'

by

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"DOCTOR WHO" EPISODE 1: 'NIGHTMARE OF EDEN'

CAST:

DOCTOR
ROMANA
K9
RIGG
SECKER
TRYST
DYMOND
STOTT
DELLA
COMPUTER VOICE
PASSENGERS N/S
FIRST CREWMAN
MANDREL N/S
2 MEDICS N/S

SETS:

Empress Bridge
Passenger Pallet
Int. Small airlock
Empress Corridor (with airlock)
Empress Corridor (with blurred area)(with Tardis)
Empress passenger corridor
Luggage section
First Class Lounge
Empress Corridor (with blurred area)
Empress Corridor (with elevator)
Sick bay ante-room

MODEL SHOTS:

1. Ext. Space. Cruise liner Empress travelling.
- 1A. Ext. Space. Azure.
- 1B. Ext. Space. Empress closing in on Hecate.
2. Ext. Space. Empress materialising around Hecate.

EP.1

/RUN TK

TELECINE SEQ.2

Opening titles
Dur: 32"

/SOF

S/I T/J's

TJ1 Nightmare of Eden

TJ2 by Bob Baker

TJ3 Part One

/RECORDING BREAK/

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- 1 / 1 -

"DOCTOR WHO"

EPISODE 1: 'NIGHTMARE OF EDEN'

by

Bob Baker

SHOT 1

MODEL SHOT ONE:

Ext. Space.

The cruise liner Empress
in space-warp. She is
bound for the pleasure
planet Azure.

The Empress is almost
transparent, an effect
of her tremendous velocity.

TAPE STOP

- 1 / 1 -

C DOOR CLOSED

(NO SCENE ONE)

/1B, 2B, A1/

1/ 2. INT. BRIDGE EMPRESS:

2. 1 B

BOOM A1

MCU RIGG
Looking down
He looks up +
speaks

(THE SKIPPER, RIGG,
IS AT THE HELM.

A RECLINING SEAT.

THE READ-OUTS
ON AN OBLIQUE PANEL
ABOVE HIM.

RIGG IS IN HIS
FORTIES, AND WEARS
A DARK BLUE
SPACE CAPTAIN'S
UNIFORM WITH A
MINIMUM OF GOLD
BRAID.

HE IS PUNCHING UP
CO-ORDINATES ON THE
DISPLAY.

ALL VERY CALM AND
EFFICIENT.

BEHIND HIM, AT
A SMALL TABLE WITH
A VDU IS SECKER,
THE NAVIGATOR.

A YOUNGER MAN.

RIGG SPEAKS TO
SECKER BUT CONTINUES
WITH HIS WORK)

RIGG: We seem to be ahead of
schedule Secker - /

3. 2 B

2-s RIGG/SECKER

SECKER slowly turns
his head to look at
RIGG.

RIGG punches buttons

(CU SECKER.

HE SMILES, LOOKING
STRAIGHT AHEAD)

SECKER: Great -

(SECKER'S EYE'S
SEEM TO BE UNFOCUSSED,
HIS SMILE INANE)

RIGG: (PRE-OCCUPIED) Hmm? What?

SECKER: Sooner the better.../

4. 1 B

MCU RIGG A/b

RIGG: (FLICKING A SWITCH ON THE
DESK) Captain here, we are
coming out of warp, in thirty
seconds -

/RECORDING PAUSE/

(1 next)

/5A,1A A1/

1/ 3. INT. PASSENGER PALLET:

BOOM A1

5. 5 A (Through door)

W/A on passengers
talking, reading etc.

(WE SEE ABOUT TWENTY
PASSENGERS PACKED
TIGHTLY IN RECLINING
SEATS.

TIRED WEARY ECONOMY
CLASS TRAVELLERS.
THEY ALL WEAR IDENTICAL COVERALLS &
WIDE DARK GLASSES.
PING! PONG!
A GONG LIKE SOUND.

They look up

ON THE SHIP'S
INTERCOM, A RELAXED
FEMALE VOICE)

(PAUSE)

COMPUTER VOICE: / This is your
flight computer speaking we are
about to go into orbit around the
planet Azure. Passengers may leave
their seats when the blue light
comes on, but are requested not to
remove their protective coveralls until
instructed./

6. 1 A

CS on communication
panel on wall

(WE SEE A PANEL OF
LIGHTS RED, AMBER,
BLUE.

THE RED LIGHT
ON AT THE MOMENT)

/5 PULL BACK TO B/

Will passengers please remember that
the Empress will be at seven tenths
'G' so please be careful when you first
start to move around...thankyou.

/RECORDING PAUSE/

(PING-PONG)

(5 next)

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SHOT 7A

MODEL SHOT ONE A.

EXT. SPACE.
AZURE + TRAJECTORIES
ON DISPLAY.

RIGG IN F/G L.

TAPE STOP



/1B, 2B, 3B, A1/

1/ 4. INT. BRIDGE:

BOOM A1

7. 1 B

MCU RIGG A/b
Looking at cam.

(RIGG, AS BEFORE,
AT THE CONTROLS.

INSERT: Shot: 7A
Model Shot One A.
Azure ahead on display
with RIGG's head in f/g

AZURE NOW
CLEARLY VISIBLE ON
HIS DISPLAY. (MODEL SHOT ONE A)

VARIOUS TRAJECTORIES
SNAKE OVER THE
DISPLAY.

RIGG CHOOSES ONE AND
PUNCHES IN THE
CO-ORDINATES.

8. 2 B

CS on control desk in
front of RIGG. His fingers
push buttons. Red light pulses
in f/g. PAN UP to SECKER.

A RED WARNING LIGHT
BEGINS TO PULSE)

RIGG: I've got a malfunction.
Check it out will you?

He turns to front.

ON SECKER HE CAN
HARDLY CONTAIN
HIMSELF WITH BOTTLED-UP
LAUGHTER.

9. 3 B

2-s RIGG/SECKER

RESUME (RIGG)

Secker! the co-ordinates are wrong -
did you set these?

(SECKER
CONTROLS HIMSELF-
WITH EFFORT)

SECKER: What's a few degrees?

(ANOTHER INANE SMILE
FROM SECKER)

RIGG: A few degrees? What's the
matter with you man? We're flying
an interstellar cruise ship
not riding a bicycle.

SECKER: So?

RIGG: So?! We'll be going into
the wrong orbit.

SECKER: So?

RIGG: It'll mean delays...

(HE IS AWARE THAT
THIS SOUNDS SLIGHTLY
LAME AFTER HIS
OUTBURST, BUT
THE PRINCIPLE IS
STILL IMPORTANT)

SECKER: What's so great about
time?

10. 1 B (As RIGG looks L)

MCU RIGG A/b
He looks down

(RIGG HAS TO ATTENT
TO SETTING
NEW CO-ORDINATES.

11. 2 B

CS on RIGG's control desk
RIGG's fingers push more buttons

HE WILL DEAL WITH
~~SECKER~~ LATER.

(1 next)

SHOT 12A

MODEL SHOT ONE B.

EXT. SPACE
EMPRESS CLOSING IN
ON HECATE ON
MONITOR DISPLAY
(DEAD AHEAD)

TAPE STOP

AS RIGG CONCENTRATES
ON THE REAL INGMENT OF
THE SHIP THERE IS
ANOTHER WARNING,
MORE URGENT THIS
TIME / A BEEP BEEP
BEEP ON THE SCREEN.

12. 1 B

MCU RIGG A/b
He looks up

INSERT: Shot 12A
Model Shot One B.
Hecate being approached
fast , on display.

ANOTHER SHIP DEAD
AHEAD.

THE EMPRESS IS
CLOSING IN ON IT)
(MODEL SHOT ONE B)

ZOOM IN to CU

RIGG: Oh my God...

/RECORDING PAUSE/

(1 next)

SHOT 13

MODEL SHOT TWO:

Ext. Space.

The Empress materializing
around the other ship
the two locked together
like mating insects.

The second ship is a
survey vessel, more
functional looking than
the elegant empress.

TAPE STOP

(On 1)

- 1/9 -

14

/1B. A1/

1/ 5. INT. BRIDGE:

14. 1 B

MCU RIGG

BOOM A1

(RIGG ON THE RADIO.

SOUNDS VERY CALM)

RIGG: Mayday...mayday...mayday.
Cruise liner Empress reporting
collision. Space collision
on approach to Azure...

/RECORDING PAUSE/

/RIGG STANDS/

(1 next)

- 1/ 9 -

(96)

/1Q,3L,5I C1/

1 /6. INT. CORRIDOR. EMPRESS: (CREW)

15. 1 Q

R side of floater
 2 crewmen in R.
 PAN them L.
 They stop.

(RIGG'S VOICE ON
INTERCOM)TAPE

RIGG: (OV) Damage control report
 to the bridge.

CSO
 16. 3 + 5

3L (Locked off) LS on
 blurred zone corridor
 5I On model

Crewmen in L

(SIREN'S BLARING.

WE SEE TWO CREWMEN (CREWMAN 1 +
 RUNNING DOWN THE N/S CREWMAN 1)
 CORRIDOR TOWARDS
 A BLURRED AREA,
 WHERE THE TWO SHIPS
 INTERLOCK, THE
 EFFECT IS OF BEING
 NEITHER ONE NOR
 OTHER SHIP, THE
 MEN SLOW UP AND
 APPROACH IT WITH
 CAUTION, ONE OF THEM
 SPEAKS INTO A HAND
 RADIO)

BOOM C1

CREWMAN 1: The two ships are sticking
 straight through each other sir.

17. 1 Q

2-s crewmen

RIGG: (OV) Any blow-out's? How's
 the pressure?

TAPEPAUSE FOR BOOM ?/

(Break next)

(17 on 1)

- 1/11 -

CREWMAN 1: Everything's alright except we can't get through to some of the passenger sections. They're blocked off. The hull of the other ship sir, it's sticking right through the entrance to 'B' deck.

TAPE STOP

4 to J - LS on STOTT'S Door
2 to N - L of cam.4
3 pull back to M
1 L onto Pos.R

BOOM B onto Pos.6 facing floater

TURN FLOATER ROUND TO POS.E

- 1/11 -

(4 next)

/1B, 5A, 3B, 2B, A1/

1/7. INT. BRIDGE:

18. 1 B

MS RIGG standing
He presses a button
then speaks

(RIGG TRYING TO CONTACT
A DECK ON ANOTHER
MONITOR)

BOOM A1

19. 4 A

CS on monitor (No response)

RIGG: 'A' Deck report -- 'A'
Deck are there any casualties?

20. 1 B

MS RIGG A/b. He releases
button + turns to SECKER

(THE SCREEN STAYS BLANK.
HE MOVES OVER TO
SECKER)

21. 3 B

2-s RIGG/SECKER

PAN RIGG to R of shot

Have you got a damage report yet?

(SECKER'S SMILING
FACE ANNOYS RIGG)

Well?

RIGG pulls SECKER out
of seat, takes his place
Hold 2-s SECKER R.

(HE MOVES SECKER OUT
OF HIS WAY AND
PUNCHES FIGURES INTO
THE COMPUTER VDU)

All your fault Secker but I carry the
can. I'll lose my job, but you,
you'll never work in West Galaxy
again...

(HE TURNS TO THE
SMILING SECKER)

(21 on 3)

Check the power! This is an
emergency, move yourself!

22. 2 B (As SECKER Moves L)

MLS SECKER

He walks into CS

(SECKER AMBLES OVER
TO THE DISPIAY
PANEL.

CU SECKER.

HE COULDN'T GIVE
A DAMN)

SECKER: What's so great about work.23. 1 B

MS SECKER with power
display L. He pushes
a button idly.

TAPE STOPOPEN C. DOOR

(2 next)

/ROLL BACK + MIX/

/4L, 1R, 30, 20(Vlad), 5I B7/

1/ 8. INT. CORRIDOR EMPRES3. PASS:

BOOM B7

24. 4 L (Locked off)

W/A on wall with STOTT's
door L of C.

(K9 JUST OUT OF SHOT R.)
(A DARK SECTION OF
CORRIDOR AND A BLURRED AREA)
AREA.

SET TARDIS

TAPE STOP

ROLL BACK
+ MIX

25. 1 R

MS TARDIS
DOCTOR out followed by ROMANA
PAN them L
(K9 into position)

THE TARDIS
MATERIALISATION SOUND.

THE TARDIS APPEARS
VERY CLOSE TO THE
BLURRED AREA.

OUT STEPS THE DOCTOR.

THEN ROMANA, K9
FOLLOWS.

SIRENS STILL BLARING.

THE DOCTOR INDICATES
THE BLURRED AREA)

CSO
26. 3 O(Locked Off) + 5I

3 LS on opening + CSO Flat
with DOCTOR/ROMANA R f/g

5 Model

ROMANA: Fascinating, stuck together

27. 1 R

DOCTOR/ROMANA A/b

THE DOCTOR: Yes, bit of a mish-mash.

ROMANA: Why wasn't there an explosion

(2 next)

28. 2 O(Vlad) THE DOCTOR: One of the ships was in
MS K9 a dematerialised form when it
happened...nasty - could lead to
all sorts of problems./
29. 1 R K9: Affirmative. The overlap areas
DOCTOR/ROMANA A/B are highly unstable/master.
- THE DOCTOR: Yes. Matter interfaces
I should think.
- K9: Affirmative.
- ROMANA: I don't think we should
interfere?
- They move towards cam.
+ out R.
- THE DOCTOR: Interfere? Of course
we should. Always do what you're best
at, that's what I say. Come on.
- (THEY MOVE OFF)
(OUT R)

/RECORDING PAUSE/

(2 next)

(134 on 4)

- 1 / 15 B - (NO PAGE 15A
NO SCENE 8A)AIR LOCK SIGN/2D, 1H B3/1 / 8B. INT. CORRIDOR:BOOM B330. 2 D

CS Sign "Air Lock"
 PAN L, widen to MS DYMOND
 through door. Widen to hold
 him as he moves R, take in
 DOCTOR + ROMANA L.

(DYMOND EMERGING FROM
 THE AIRLOCK IN HIS SPACESUIT.
 HE HURRIES OFF UP (CARRYING
 THE CORRIDOR. HELMET)

Hold them, let DYMOND out R.

THE DOCTOR AND CO
 COME INTO THE
 CORRIDOR THEY JUST
 CATCH A GLIMPSE OF
 DYMOND)

31. 1 H

MS Wall + Airlock sign
 ROMANA + DOCTOR in R.

ROMANA: Who was that?

THE DOCTOR: I don't know.

ROMANA: Shall we follow him?

They go out L.
 32. 2 D

THE DOCTOR: At our own pace, yes.

2-s a/b
 ROMANA + DOCTOR approach
 + go out R.

RECORDING PAUSE/1 MOVE R. TO POS.1/

(2 next)

- 1 / 15 B -

/2B, 3B, 1B, A1/

1/ 9. INT. BRIDGE:

BOOM A1

33. 2 B

MS RIGG
looking at display

(RIGG WITH THE
SPACE SUITE DYMOND. (NO HELMET)

SECKER HAS MOVED
TO A CORNER.

HE DOESN'T LOOK
SO HAPPY NOW.

DYMOND IS ARGUING
OVER INSURANCE)

RIGG turns L to
DYMOND

DYMOND: What are you going to do
about the damage to my ship?

RIGG rises

RIGG: Look mister Dymond all I'm
worried about at the moment is my
ship my crew and nine hundred
passengers. We're covered comprehensive
on all third party damage so don't
worry.

34. 3 B (As RIGG moves R)

2-s DYMOND/RIGG

(RIGG MOVES TO THE
VDU AND SCANS REPORTS
FROM THE DAMAGE CONTROL
COMPUTER)

DYMOND: I was engaged in a most
important survey job and you just
come crashing in on me. Then tell me
not to worry. What am I going to do
for a ship?

(1 next)

35. 1 B

MLS Door
DOCTOR enters from R,
followed by ROMANA + K9

As they move to cam,
widen shot to take in
DYMOND L. RIGG R.

RIGG swivels to face
DYMOND.
He rises R.

RIGG: The Company will compensate
you. Get in touch with your insurance
people -/

(ENTER THE DOCTOR AND
CO. UNSEEN FY
RIGG AND DYMOND)

DYMOND: Then I insist that you sign a
document to the effect that this
collision was entirely your fault.

RIGG: I can't do that. What were you
doing there anyway? You were right
in the middle of a launch and land
window for commercial flights.

DYMOND: I had all the necessary
clearance from Azure control. You were
off course -

(THE DOCTOR STEPS BETWEEN THEM)

THE DOCTOR: Gentlemen, please.

RIGG: What?

THE DOCTOR: I'd say
it was knock for knock, wouldn't you?

RIGG: Are you a passenger?

THE DOCTOR: We answered your mayday-
I'm with the Cosmos... Insurance and
salvage, been having a look around.

(HE TURNS TO ROMANA
AND K9)

Haven't we? My assistant Romana -
I'm the Doctor.

(3 next)

RIGG: (OF K9) What's that?

36. 3 B
CS K9

THE DOCTOR: Oh K9, he's a computer
of sorts.

37. 2 B
3-s DYMOND/DOCTOR/RIGG

RIGG: Looks more like a dog to me.
Does it bark? /

THE DOCTOR: No. But he has been known
to bite. Aren't you going to
introduce yourselves?

RIGG: I'm Captain Rigg, this is
Dymond, owner of the er, other vehicle
in the incident. Salvage you said?

THE DOCTOR: Yes.

RIGG: You got here very quickly.
I'll have to speak to the company
before I can discuss anything.

THE DOCTOR: How about another idea.
Why don't we try to separate the ships

DYMOND: Impossible.

38. 1 B

MS ROMANA

As she steps to cam
widen to take in
DOCTOR R.

THE DOCTOR: I like doing impossible
things. /

ROMANA: If it's possible to get into
this situation then theoretically
it should be possible to get out of it.

THE DOCTOR: Or, you've spoilt it now.

(2 next)

ROMANA: But look, at the time of the collision this ship was partially dematerialised...

DOCTOR AND ROMANA: (IN UNISON)... therefore if we can create the same conditions the ships can be separated.

ROMANA: It is just a question of exciting the molecules. Put your ship on to full thrust...

39. 2 B THE DOCTOR:...then full reverse./

TIGHT 2-s DYMOND/ROMANA
ROMANA out L.

ROMANA: It's worked before you know.

40. 1 B /

2-s DOCTOR/RIGG
RIGG to L of shot
Hold DOCTOR R.

THE DOCTOR: I still preferred it when it seemed impossible.

RIGG: Yes it might work, if I could get any power.

(HE TURNS TO THE CONSOLE,
AND PRESSES THE
POWER BUTTON.

NOTHING)

THE DOCTOR: Are you pushing the right button?

RIGG: Of course I am.

THE DOCTOR: Could we turn on direct from the power unit?

41. 3 B RIGG: Yes. Dangerous though./

4-s DYMOND/ROMANA/RIGG/DOCTOR

(THE DOCTOR'S FACE LIGHTS
UP)

DYMOND: It'd be worth it. Anything
to get out of this mess.

RIGG: It could damage your ship.

DYMOND: That's nice coming from
someone who's just crashed into it.
I'll risk it.

(DYMOND IS VERY
ANXIOUS TO BE OFF)

THE DOCTOR: Alright, where do I
find the power unit.

RIGG: Secker will show you.

THE DOCTOR: Secker?

PAN R. with RIGG
+ DOCTOR to SECKER

ROMANA in L.

RIGG. My... navigator.

(RIGG CALLS TO SECKER
WHO IS STILL WELL
AWAY FROM THE OTHERS.

HE OBVIOUSLY NEEDS A
FIX BADLY)

Take the Doctor to the power unit.

(SECKER MOVES TO DOOR)

THE DOCTOR: No. I may need you
up here. I'll take K9.

K9: Affirmative, Master. Affirmative.

(THE DOCTOR AND K9
GO OUT AFTER SECKER.

They exit to L.
PAN DOWN to K9
He follows

RIGG WOULD OBVIOUSLY
LIKE TO BE LEFT ALONE)

43. 3 B

3-s DYMOND/ROMANA/RIGG

RIGG: Well... Romana? Why don't you
and Dymond go and sit in the lounge?

ROMANA + DYMOND out R.

ROMANA: Oh. Alright.

RIGG: Down the corridor, that way.

(HE USHERS THEM OUT.

RIGG to VDU.
He sits + punches
keys.

WHEN THEY HAVE GONE
HE TURNS TO THE
COMPUTER VDU.

HE PUNCHES IN
"COSMOS INSURANCE".

44. 2 B

CU VDU

INSERT?

~~THE ANSWER APPEARS~~
IMMEDIATELY.

"COSMOS INSURANCE AND
SALVAGE. FORMED,
LONDON, EARLY 2068
LIQUIDATED 2096..." /

45. 3 B

CU RIGG

He looks up to cam.

CU RIGG'S GLIM
SMILE)

/RECORDING PAUSE/

/RIGG MOVE TO OWN SEAT/

(238 on 2)

/ 3F, 5D D1/

1 / 10. INT. CORRIDOR. (PASSENGER)

BOOM D1

46. 3 F

W/A on corridor
SECKER in from L
DOCTOR also.
He moves to R of shot

(THE FEEL OF AN
AIRLINER ABOUT
THE DECOR -
CIRCULAR SECTION
PADDED AND CARPETED.)

THE DOCTOR AND K9
FOLLOWING SECKER,
THEY COME TO AN
INTERSECTION.
SECKER LEANS ON
THE CORNER)

SECKER: You go down here to section
five, then left into the shuttle deck,
then down to level 'B' and you can't
miss it ...

(THE DOCTOR LOOKS
AT SECKER, NOTES
HIS TWITCHING
PERSPIRING FACE)

THE DOCTOR: I thought the idea
was that you should take me there -

SECKER: (IRRITABLE) I've told you
haven't I? What's the difference?
I'm busy - Terribly busy.

SECKER out L

47. 5 D

LS K9/DOCTOR in
corridor.
SECKER in R, runs to cam,
out R.
Hold K9/DOCTOR

(SECKER RUSHES
OFF THE WAY
THEY CAME:)

THE DOCTOR: Very odd -

(Break next)

(47 on 5)

K9: Affirmative.

They walk towards cam.

(THE DOCTOR DECIDES
TO FOLLOW SICKER.
HE AND K9 GO AFTER
HIM)

TAPE STOP

/CAM.5 + BOOM A push forward into corridor./
/Prepare to pull back during next scene.

BACKING to R door in
BRIDGE STRUCK

/3A. . . C1/

1/ 11. INT. CORRIDOR AND LUGGAGE SECTION (FREIGHT)
BOOM C1

48. 3 A

LS Corridor
SECKER in R beside
cam. He walks away
then falls down

(SECKER, PUFFING
AND BLOWING,
FIGHTING AGAINST
THE PAIN, COMES
UP TO THE LUGGAGE
SECTION. HE
FALLS, THEN MAKES
AN EFFORT TO GET
UP BY HOLDING ON
TO THE WALL, HE
MAKES IT AND
STUMBLES INTO THE
LUGGAGE SECTION.

/2A B1/

1/ 12. INT. LUGGAGE SECTION

BOOM B1

49. 2 A

MLS SECKER thru' door
He gets up and comes
to door, holds onto it

/3A C1/

1/ 12B. INT. CORRIDOR

BOOM C1

50. 3 A

K9 + DOCTOR'S Legs
move along corridor.
They halt at corner.

/2A . 1A. B1/

1/ 12C. INT. LUGGAGE SECTION

BOOM B1

51. 2 A

MS SECKER.
He leaves door
moves to cam.
Pull back + widen
to hold him

He comes to locker
starts feeling for key

DOCTOR + K9 appear
in corridor, enter
room and move out R.

SECKER opens locker
takes out phial from
under papers.
He shuts locker and
moves away.

THE LUGGAGE SECTION
IS DIMLY LIT, IT IS
FULL OF SMALL
COMPARTMENTS LIKE
SAFE DEPOSIT BOXES.

SECKER IS OPENING
ONE WITH A KEY. HE
OPENS THE BOX, AN
INTERIOR LIGHT
FROM THE BOX ILLUMINATES
SECKER. HE TAKES
SOMETHING OUT,
GRIPS IT TIGHTLY,
IT IS A SMALL PHIAL, ABOUT THE SIZE OF
A CIGAR TUBE, HE SLAMS THE BOX
AND RELOCKS IT, THEN
STUMBLES OFF INTO THE
DARKNESS AND AWAY ...

52. 1 A

MS DOCTOR
watching SECKER go

As DOCTOR moves out L.
pan down to see K9
following.

53. 2 A

MLS door. 1 MOVES L
DOCTOR in R,
comes to locker,
uses sonic screwdriver

THE DOCTOR OPENING
THE BOX, HIS HAND
GOES IN, HE BRINGS
OUT ANOTHER PHIAL
CONTAINING A GREY
POWDER. HE TURNS
TO K9 OFFERS
THE PHIAL TO
BE ANALYSED:)

54. 1 A

CS Locker.
It opens.

55. 2 A

MS DOCTOR
He takes out phial
+ opens it

THE DOCTOR: I hope this isn't what
I think it is K9?

56. 1 A

H/A MS K9 with
DOCTOR'S hand R.

(AN ANALYSIS FROM
K9)

(56 on 1)

K9: Vraxoin, a fungus, source
of the drug X.Y.P.,... dangerous,
addictive, known colloquially as
"Vrax".

57. 2 A

MS DOCTOR
He holds up
phial, puts top
on.

He pockets it.

THE DOCTOR: I've seen whole
communities, whole planets destroyed
by this. It induces a kind of warm
lethargy and total complacency ...
till it wears off that is ...
And in a few months you're dead.

(THE DOCTOR POKETS
THE VRAX)

RECORDING PAUSE

DOCTOR OUT TO CORRIDOR. K9 OUT OF SET STOTT IN SET R.

(2 next)

(102)

- 1/27 -

S/B TK-42

CET LIGHT ON
CSO FLAT IN SCREEN

DRINK FOR DYMOND
CRYSTALS IN CONTAINER
+ ASSORTED PAPERS ETC ON TABLE

/2C, 1C, 4L B2/

1 /13. INT. 1ST. CLASS LOUNGE.

BOOM B2

58. 2 C

MCU ROMANA

Widen shot to take in
TRYST L DELLA R

(A ROOM WITH
COUCHES AND
TABLES. THERE
IS ALSO A LARGE
PROJECTOR MACHINE
WITH CONSOLE.
THE CET.
TRYST, IN HIS LATE
THIRTIES, SUNTANNED
ASTRO-ZOOLOGIST
IS EXPLAINING HIS
WORK TO AN
ATTENTIVE ROMANA.

NEXT TO TRYST
DELLA, HIS
ASSISTANT. SHE
IS ABOUT
THIRTY. AN OUTDOOR
WOMAN. DYMOND IS
THERE TOO (SILENT
AND WORRIED)

TRYST: It is my ambition to
be the first zoologist to qualify
and quantify every species in our
galaxy. One more expedition and
I could achieve it.

ROMANA: Are you planning another?

TRYST: The next one is always
in my mind. It's a question of
finance. I was hoping to meet
a sponsor on Azure but this accident
may have ruined my chance to settle
the deal -

ROMANA: Sponsor?

TRYST: Yes, the Government used to
fund me, but the Galactic recession put
a stop to that. All they do now is
assign me free travel facilities on
Government subsidised spacelines.
(HE INDICATES THE ROOM) First class,

59. 1 C
5-s TRYST/ROMANA/DELLA with
CET machine L f/g (O/L next)-1/27 -

-1/28 -

ROMANA: What's that machine?

TRYST (PROUDLY): That is the
C.E.T.

RUN TK-42

The Continuous Event Transmuter -
an invention of mine. Let me
show you.

PAN TRYST L to CET
taking in DYMOND L,
drink in hand, near door
to refreshment area.
TRYST turns on CET

(HE MOVES TO IT
AND PRESSES A
SWITCH. ON THE
CURVED WALL A
PROJECTION. A
PLANET WITH A
ROCKY LANDSCAPE)

60. CSO
4L + 5A (35mmTK on Monitor)
4L W/A TRYST L. Screen R.
5A Monitor (TK Fed to it)
(SEQ.1.21")

ROMANA: Looks like you've invented
the cinematograph -

TRYST: (SMILES) What you see may
seem to be a mere projection. It is
in fact a matter transmutation.

61. 2 C
4-s TRYST/DYMOND/DELLA/
ROMANA

DELLA: You see, when we collect
specimens for study they are converted
into electro-magnetic signals and
stored on an event crystal in the
machine.

TRYST: And they go on living and
evolving.

DELLA: In the crystal.

(SHE HOLDS UP A SMALL EVENT CRYSTAL FOR
ROMANA TO SEE.)

TRYST: This image projection allows
us to see them whenever we wish.

(HE INDICATES THE
PICTURE)

but But the flora and
fauna are actually in the crystal
I'm sure you can appreciate what a
technical achievement that is.

117

As ROMANA moves to CET

ROMANA: Yes. A crude form of matter transfer by dimensional control.

Tighten shot,
losing DELLA R.

TRYST: Crude?

62. 4 L

MCU ROMANA

ROMANA: Well, prototype.

POSS INSERT SHOT: 62A.1
ON SCREEN

(ROMANA TAKES A
CLOSER LOOK AT
THE CET)

And you could have problems
with it. /

63. 2 C

MCU TRYST

TRYST: Problems? It works
perfectly.

ROMANA: Nothing works perfectly.

64. 4 L

MCU ROMANA A/b

TRYST: Yes, but ... /

ROMANA: What about the matter
collision? It's caused
sorts of unstable matter
They'll probably affect the
dimensional matrix of your machine

65. 1 C

3-s TRYST/DYMOND/ROMANA

TRYST: What?

ROMANA: Had you thought of that?

(A CHALLENGE
BETWEEN TRYST
AND ROMANA)

TRYST: Are you claiming superior
knowledge?

ROMANA: Equal perhaps.

(Break next)

(105)

(65 on 1)

- 1 80 -

DYMOND: I wish everyone would
stop showing off and get something
done about my ship.

DYMOND to refreshment area
others look after him (HE STORMS OFF)

TAPE STOP

/4 MOVE IN FOR SHOT ON SCREEN/
WITHOUT CET M/c in f/g

/REWIND TK + S/B/

/RUN TK-42

CSO

62A. 4L + 5A (TK on Monitor)

4L CET Screen

5A Monitor (TK Fed to it)
(SEQ. 1. 21")

INSERT FOR 1/13

TAPE STOP

- 1/30 -

(On 3)

- 1/31 -

23

/1B, 3B, 2B, A1/

1/ 14. INT. BRIDGE.

BOOM A1

66. 1 B

MCU RIGG

(RIGG AT THE
DISPLAY CONSOLE.
HE IS SPEAKING
INTO A MICROPHONE:)

RIGG: ... We seem to have run
into a problem Azure, we're doing
our best to sort it out, meanwhile
we'll continue to orbit. Rigg out -

67. 3 B

2-s RIGG/DOCTOR

(RIGG TURNS OFF
AND SWINGS ROUND
TO FIND THE
DOCTOR WAITING.
RIGG'S ATTITUDE
TO THE DOCTOR
IS NOW ONE OF
SUSPICION)

Ah, Doctor, the "Man from the Cosmos" ...
Back so soon? /

68. 2 B

MCU DOCTOR

I'll tell you something about
THE DOCTOR: (VERY SERIOUS) /your
chap Secker ..

RIGG: What about him?

THE DOCTOR: He ran away and
left us. /

69. 3 B

MS RIGG

RIGG: He's been behaving very oddly.
Seems to be in a different world. /

70. 2 B

2-s RIGG/DOCTOR

PAN DOCTOR to L of shot

RIGG rises R.
DOCTOR turns back to
RIGG

THE DOCTOR: Perhaps he's unwell.

Could I have a look
at your log? I can check if you'd
been to any planet where he might
have picked up ... say Vraxoin?

(3 next)

- 1/31 -

(THE DOCTOR WATCHES
RIGG'S FACE FOR
A SIGN OF RECOGNITION.
NOT A FLICKER.
RIGG MORE SUSPICIOUS
OF THE DOCTOR)

RIGG: This is a "milk run" Doctor.
Station nine to Azure. Azure to
station nine. A straight charter
for the whole season -/

71. 3 B
MCU DOCTOR

THE DOCTOR: What about the passengers?
One of them could be a ... carrier,
so to speak -/

72. 2 B
2-s RIGG/DOCTOR A/b

RIGG: No Doctor, they've all had
pre-vacation checks. The Azurian
authorities insist on it -

THE DOCTOR: Is there anyone else?

RIGG: Only Tryst.

THE DOCTOR: Tryst?

73. 3 B
MCU DOCTOR A/b

RIGG: Zoologist. . He arrived
at station nine with his team and
equipment. He'd been on a long
expedition/and was looking for a
holiday.

74. 2 B
MCU RIGG

THE DOCTOR: Ah. Where had he
been?/

75. 3 B
MCU DOCTOR A/b

RIGG: All over. He's alright,
we checked him on board./

76. 2 B
MCU RIGG A/b

THE DOCTOR: I'd still like to know
where he's been./

77. 3 B
2-s DOCTOR/RIGG

RIGG: And I'd still like to know
who you are. /

THE DOCTOR: Me? Well I told you I'm with the Cosmos.

RIGG: Cosmos went out of business twenty years ago.

THE DOCTOR: Ah. did they. Wondered why I hadn't been paid.

RIGG: That's not good enough.

PAN DOCTOR to R of shot
Hold 2-s with RIGG L.

THE DOCTOR: That's what I thought. Where do I find Tryst?

RIGG: In the first class lounge.

(CATCHES HIMSELF
BEING TOO ACCEPTING
OF THE DOCTOR AGAIN)

Doctor, I must insist that ...

THE DOCTOR: See if you can find Secker, then meet me in the lounge ...

RIGG: Doctor, I ...

THE DOCTOR: Do you want your ship repaired or not?

RIGG: Yes, but ...

DOCTOR out R.

THE DOCTOR: Meet me in the lounge in five minutes. (cont ...)

RIGG turns angrily
Walks towards console.
Out L.

(THE DOCTOR SWEEPS
OUT, LEAVING RIGG
GAPING. A SECOND
OR SO LATER, THE
DOCTOR STICKS HIS
HEAD BACK THROUGH
THE DOOR)

78. 1 B

MS RIGG with door R.

(Pause next)

(78 on 1)

26

- 1/34 -

THE DOCTOR: (cont) Sorry, that
must have seemed awfully rude.
Meet me in the lounge in five
minutes please. Bye.

(HE SWEEPS OUT
AGAIN)

RECORDING PAUSE

DYMOND ON TO R. OF SET
RIGG SITS IN HIS SEAT

(2 next)

CSO FLAT STRUCK
GREY FLAT SET

(101)
SMOKE

/1R, 3L C1/(Cam 5 if required)

1 / 15. INT. CORRIDOR.

BOOM C1

79. 1 R

3 STOTT'S Door
SECKER in R, out L

(SECKER, NOW HIGH
AS A KITE WALKING
TOWARDS A BLURRED
ZONE. GRAUNCHING
NOISES FROM THE
OVERLAPPED SHIPS.
SECKER STOPS.
A BLUE MIST APPEARS
FROM THE BLURRED
ZONE. IT ENVELOPES
SECKER. WE HEAR HIS
LAUGHTER FROM INSIDE
THE MIST ...)

80. 3 L

LS on smoke zone
SECKER in f/g
He enters smoke

TAPE

RIGG: (OV ON INTERCOM) Secker,
report to the bridge.

/CAM 5 on smoke box/
if required

RECORDING PAUSE

STOTT + DOCTOR STANDING BY

(4 next)

BOX OF CRYSTALS + BOOKS
PAPERS ETC. ON TABLE.
CHAIRS PUSHED IN.
DRINK FOR DYMOND?

(28)

/4A, 1C, 2C, B2/

1/ 16. INT. LOUNGE.

/LIGHT ON CET MACHINE/

BOOM B2

81. 4 A

W/A. TRYST L.
R. side of screen R.
DOCTOR looking at
empty screen.
He turns to TRYST

(THE DOCTOR WITH
TRYST AT THE
TABLE)

ROMANA AND DELLA
LOOKING ON. THE
DOCTOR APPEARS TO
BE IMPRESSED)

82. 1 C

2-s TRYST/DELLA
DELLA selects a
crystal from box

Really?
THE DOCTOR: /Then where did you go? /

TRYST: We went through the Signus Gap
and did a slingshot over to a small
system, only three planets, M three
seven, the second planet supports
life in a very early stage of...

DELLA: Evolution.

TRYST: ...evolution, molluscs, algae,
primitive insects. I can show you -
(HE TAKES THE CRYSTAL FROM DELLA
TO FIT INTO THE CET
MACHINE)

83. 4 A

2-s DOCTOR/ROMANA
PAN DOCTOR L. to
TRYST

THE DOCTOR: No that's alright. I'm
just interested in the journey ...
fascinating ...

(TRYST GIVES CRYSTAL BACK TO
DELLA AND HANDS HIM A
SLIM BOOK)

84. 1 C

2-s TRYST/DELLA A/b
DOCTOR in R.

TRYST: Here you are, a copy of my
log. I've had it published, to go
with my lectures.

85. 4 A

MCU DOCTOR

(PAUSE)
THE DOCTOR: (READING THE COVER) / The
Volante? /

86. 2 C

MCU TRYST

(PAUSE)
TRYST: / The name of my ship.

87. 4 A

On group, with
machine f/g

THE DOCTOR: And you invented this marvellous machine to - collect your specimens? I once knew a Professor who toyed with an idea like this - name of Stein.

(TRYST'S FACE LIGHTS UP)

TRYST: Professor Stein? A dear friend, the man was my Mentor. We worked on the idea together, till he died of course. Then we stopped. You knew him?

(DYMOND ENTERS)

THE DOCTOR: (SMILING) By reputation, yes. I remember he gave a seminar at one/of the -

88. 2 C

MS DYMOND

DYMOND: Look Doctor, all very well reminiscing, don't we have more urgent problems to deal/with?

89. 4 A

2-s DOCTOR/ROMANA

THE DOCTOR: Of course, you're anxious to be on your way/aren't you?

90. 2 C

MS DYMOND A/b

DYMOND: Yes. I hadn't exactly been expecting a space liner to materialise half way through my ship today.

(RIGG ENTERS.
RIGG IS CLEARLY
ILL AT EASE WITH
THE FACT THAT HE
SEEMS TO HAVE BEEN
BLUDGEONED INTO
DOING AS THE
DOCTOR ASKS)

HE LOOKS R.

91. 1 C

2-s TRYST/DOCTOR

RIGG: Doctor, /we can't locate Secker. My men are still looking.

RIGG in C B/g

THE DOCTOR: Can you take me down to the power unit yourself?

(4 next)

RIGG: (RELUCTANTLY) Yes alright.

THE DOCTOR: (TO TRYST) Good, good. Thank you for your story Tryst, very interesting. We must have a chat about that machine of yours sometime. And about the notion of capturing alien species for your own private zoo.

TRYST: (TAKEN ABACK) Zoo, Doctor? This is important scientific research.

THE DOCTOR: Ah, I see. A high class zoo.

TRYST: I'm helping to conserve endangered species.

THE DOCTOR: By putting them in that machine?

TRYST: Yes.

THE DOCTOR: The same way a jam maker conserves raspberries.
(THE LOG BOOK)

DOCTOR/RIGG/K9 leave

(THE DOCTOR, RIGG
AND K9 LEAVE.
TRYST TURNS TO
ROMANA/ HE IS
CLEARLY NETTLED)

92. 4 A

MS ROMANA

She stands up

ROMANA: (BEFORE TRYST CAN SAY ANYTHING) Oh don't mind him. He just likes to irritate people.

93. 1 C

3-s TRYST/DELLA/ROMANA

TRYST: Well, he has a right to criticise, I suppose. I'm pleased enough to have someone of intellect to talk to again. After such a long voyage cooped up with all the same people.

94. 4 A

MCU ROMANA

(2 next)

ROMANA: How many were on your ship?

95. 2 C

MCU TRYST

TRYST: Ten to begin with. We ... lost one.

ROMANA: How?

TRYST: He died.

96. 4 A

MCU ROMANA A/b

ROMANA: How did he die?

97. 2 C

MCU TRYST A/b

TRYST: He ... died. Oh he left it. Will you excuse me?

98. 1 C (AS TRYST PICKS UP BOOK)

2-s TRYST/DELLA A/b

(HE LEAVES)

TRYST picks up book
+ goes out

RECORDING PAUSE

4 MOVE L. TO
REFRESHMENT POINT

DELLA LEAVES SET.
ROMANA LIES ON FLOOR.
STOTT ENTERS SET FROM R.

(2 next)

(17 on 1)

/4J,2N(Vlad),3M,5I,1R B6,C1/

1 / 17. INT. CORRIDOR. (CREW)

99. 4 J LS STOTT'S door (THE DOCTOR, BOOM B6 +
with floater L RIGG AND K9) BOOM C1
RIGG + DOCTOR in L
- Tighten to hold 2-s RIGG: Did you find out anything
as they walk away from Tryst?
100. 2 N THE DOCTOR: No, K9 checked
MS K9 moving away out all the planets he'd visited -
101. 4 J K9: Affirmative -
2-s A/b THE DOCTOR: None of them could
account for Secker's - condition
- DOCTOR stops, RIGG: You sure?
looking L
RIGG looks L also THE DOCTOR: Certain, absolutely
certain.

(3 + 5 next)

99

102. ^{CSO}
3 + 5 RIGG: Oh dear... /

3M (Locked off) LS on arch + CSO
flat with RIGG + DOCTOR (THEY APPROACH
in f/g. DOCTOR moves away THE BLURRED
to arch. RIGG follows. ZONE)
5I On model

103. 2 N(Vlad) K9: Caution! Area of overlap is
MS K9 highly dangerous, molecular structure
of the two ships is incompatible,
causing matter interface. /

104. 1 R
Tight 2-s DOCTOR/RIGG

/PAUSE FOR/
/BOOM /

RIGG: What?

THE DOCTOR: Fascinating, the ships
are rejecting each other - molecularly
speaking that is -

RIGG: Like a tissue transplant you
mean?

THE DOCTOR: Exactly -

Is there another way to
the power unit?

RIGG: . . . We could try
from below the shuttle bay but we'd
have to cut through- I could put in
a request for lasers, have them sent
up from Azure.

THE DOCTOR: Don't worry -

They go out R

I've got my own equipment -

/RECORDING PAUSE/

/DOCTOR + STOTT STANDBY/

/CLEAR K9, RIGG/

106

S/B TK-42

/CET LIGHT ON/

/1C, 2C, 3F, 4A, 5A B2/

1/ 18. INT. LOUNGE.(+ EDEN JUNGLE)

BOOM B2

105. 1 C

MS Doors
ROMANA enters
Widen shot as she approaches
to take in CET machine L

RUN TK-42

(ROMANA ALONE.
SHE DECIDES TO
TAKE A CLOSER
LOOK AT THE
C.E.T. MACHINE.
SHE CHECKS THAT
NO ONE IS ABOUT
AND GOES OVER
TO THE CONSOLE.

106. 2 C

MCU ROMANA
She looks down at machine

SHE TURNS A SELECTOR SWITCH
LABELLED WITH
PLANET CO-ORDINATES
ON ITS VARIOUS SETTINGS.

INSERT: Shot: 106A
ROMANA's hand switches
selector 3 times. The last
time to Eden.

EACH TIME THE
SCENE CHANGES.
SHE SELECTS ANOTHER
ONE. "EDEN"

CSO

107. 4A + 5A (TK on Monitor)

4A TIGHT shot on screen
5A Monitor (TK Fed to it)
(SEQ. 1A 14")
(Seq. 1B 32")

~~ON THE WALL SCREEN~~
A THICKLY FORESTED (TK SEQ.1A)
PLANET. SHRILL (+ SEQ.1B)
SQUAWKING SOUNDS
COME FROM THE
PICTURE.

108. 3 F

TIGHT shot on screen in
front of Eden jungle

ROMANA SEEMS
FASCINATED BY THE
SCENE. SHE WALKS
OUT INTO THE ROOM
TO ADMIRE IT.

109. 2 C

MS ROMANA, PAN her R.

110. 3 F

On jungle, closer,
losing screen

WHEN SHE IS CLOSE
TO THE IMAGE THERE
IS THE FEELING
THAT SHE IS PART
OF IT. SHE TAKES

111. 2 C

MS ROMANA A/b
She takes a few more steps
then stops. She has seen
something.

A FEW MORE STEPS
TOWARDS IT. THEN.
BETWEEN THE
LUXURIANT PLANTS
SHE CATCHES A
GLIMPSE OF A FIGURE
~~LOOKING DIRECTLY~~
OUT OF THE PICTURE
AT HER.

112. 3 F

TIGHT shot on jungle
ZOOM IN to MS STOTT

(2 next)

THE FIGURE IS TOO
VAGUE TO DISCERN
A SHAPE. MAN OR
MONSTER? JUST
THE EYES IN THE
DARKNESS, A SHIVER
UP HER SPINE.

THEN THE FIGURE
DISAPPEARS
INTO THE VEGETATION. /

113. 2 C

MCU ROMANA
DELLA enters in b/g
Widen shot to hold 2-s
as DELLA moves to CET
ROMANA turns +
walks to her

ROMANA STANDS
THERE. WONDERING,
DELLA ENTERS IN B/G
MOVES TO CET.

ROMANA TURNS TO
SEE HER)

DELLA: What are you doing?

ROMANA: Oh. I was just having a look.
Hope you
don't mind!

DELLA turns off CET

DELLA: I don't - no.

ROMANA: Then why have you turned it
off?

DELLA: I don't mind, Tryst does.
This machine is his baby. Nobody
touches it except him.

ROMANA: (PROBING) Has it ever
gone wrong?

(A SLIGHT PAUSE
BEFORE DELLA
ANSWERS

114. 1 C

MCU ROMANA

DELLA: ...No. Why should it? /

115. 2 C
MCU DELLA
She steps back
ROMANA: Lots of reasons...Could I just see a little more of that last one? Eden/I think it's called?
116. 1 C
MCU ROMANA A/b
DELLA: No not that one.
117. 2 C
MCU DELLA A/b
ROMANA: What's the matter?
118. 4 A
2-s DELLA/ROMANA
DELLA: It's just that Eden brings back such unpleasant memories for me...that was where we lost the other crew member.../

(ROMANA REALISES)

ROMANA: Oh. I see, he was a friend of yours?

DELLA: More that that -
but it doesn't matter now.
Excuse me.

DELLA out L.
Hold ROMANA

(DELLA RUSHES OUT)

RECORDING PAUSE

CET LIGHT ON

POSS. DO THIS ON THE RUN

106A. 4 A

CU ROMANA'S hand
turning selector
switch 3 times

INSERT FOR 1/18
(ROMANA'S HAND SWITCHES
SELECTOR SWITCH 3 TIMES)

RECORDING PAUSE

(1 next)

ROMANA OUT OF SET

107

(No page 106)

K9 SET IN POSITION

/3L, 1S, 20 (Vlad), 5I if required B6, C1/

1/19. INT. CORRIDOR.

119. 3 L

BOOM B6 +
BOOM C1

RIGG In L to R in f/g
DOCTOR in L f/g

(THE DOCTOR RIGG
AND K9 TURNING
INTO CORRIDOR TO
BE CONFRONTED BY
ANOTHER BLURRED
ZONE. THIS TIME
IT IS IN THE FORM
OF THE BLUE MIST)

RIGG: We won't be able to make
it Doctor. The place to cut through
is beyond that overlap.

THE DOCTOR: Mmm...Where
is the power unit?

(RIGG POINTS UP
THROUGH THE ROOF)

RIGG: Up there -

(HE IS CUT OFF BY A
BLOODCURDLING SCREAM
FROM WITHIN THE
MIST)

RIGG: Come on -

120. 1 S

$\frac{3}{4}$ STOTT'S door
RIGG in R out L
DOCTOR in R out L

(HE RUSHES INTO THE
MIST.

THE DOCTOR FOLLOWS
HIM)

121. 2 0 (Vlad)

MS K9

(Pause next)

108

K9: Caution master you are entering
a matter interface!

2 PAN L -
WIDEN SHOT

RECORDING PAUSE

122. 2 0(Vlad)

W/A on opening L.
SECKER is dragged out
by RIGG + DOCTOR.
Take in K9 R.
RIGG + DOCTOR straighten
up out of shot.
Tighten shot on SECKER

(HOLD ON THE MIST:
THE DOCTOR AND
RIGG EMERGE WITH
THE BODY OF SECKER.
THEY LAY HIM ON
THE FLOOR. HE
HAS LIVID WOUNDS
AROUND HIS NECK)

RIGG: What the devil did that?

THE DOCTOR: I don't know...

123. 1 S

2-s RIGG/DOCTOR

(RIGG TAKES OUT HIS
PERSONAL RADIO)

They bend down out
of shot

RIGG: Medics! Level four, I'll meet
you at the elevator. Move! Give
me a hand with him Doctor -

124. 2 0(Vlad)

2-s SECKER/K9

RIGG + DOCTOR down
into shot

THE DOCTOR: K9 see if you can find
anything in there.

K9: The mist is a matter interface
and is therefore dangerous master -

DOCTOR, RIGG + SECKER
out L

THE DOCTOR: Just go into the edge.
It won't hurt you.

Hold K9

K9: Affirmative Master.

(Break next)

PAN K9 L

(K9 GOES TOWARDS
THE MIST ANTENNA
SWINGING.

K9 stops + turns
Moves out R

K9: (cont) Sensors will not function
in the environment master...

MANDREL 1 in L

(K9 ABOUT TURNS
AND MOVES AWAY.
WE SEE A VERY
VAGUE SHAPE IN
THE MIST. NOTHING
CLEAR JUST A
SUGGESTION OF A
PRESENCE)

TAPE STOP

/1 pull back out of set + L//
/to Pos.T outside Power unit/

/BOOM C on to Pos.3 - outside/
/power unit door
/BOOM B on to Pos.7

STRIKE GREY FLAT

STRIKE FLOATER TO MIDDLE OF STUDIO

(1 next)

(393 on 1)

DOORS SHUT

/1B B1/

1 / 20. INT. CORRIDOR AND ELEVATOR.

BOOM B1

125. 1 B

W/A on lift
with trolley +
Medics 1 + 2 L. centre

(TWO MEDICS WITH
STRETCHER ON A
TROLLY WAITING
AT THE ELEVATOR
DOORS.

SECKER on trolley.

THE DOORS OPEN
RIGG AND THE TWO
MEDICS GET SECKER
ONTO THE TROLLY)

As RIGG etc. out L.
tighten shot on
DOCTOR

RIGG: Let's get him to sick bay -

(THEY MOVE OFF AT
SPEED)

(THEY HAVE GONE.

THE DOCTOR THINKS
FOR A MOMENT)

DOCTOR out L.
beside camera

(HE STRIDES OFF
TOWARDS THE LUGGAGE
COMPARTMENT.

RECORDING PAUSE

/1 PULL BACK + get onto/
L/A to include K9

(1 next)

21.. INT. CORRIDOR AND LUGGAGE SECTION.

(THE DOCTOR SLOWS UP,
THEN TIP-TOES OVER
TO THE LUGGAGE SECTION
DOOR. HE PEEPS AROUND
AND LOOKS IN.

HIS POV: THE LUGGAGE
SECTION LIT BY THE
INTERIOR. LIGHT
OF SECKER'S COMPARTMENT
THE SAFE DOOR IS OPEN.

THE DOCTOR MOVES
INTO THE LUGGAGE
SECTION)

/2A, 1A B1/

1/22. INT. LUGGAGE SECTION

BOOM B1

126. 2 A

CS on hand with
ring searching locker.
(passenger overall)
it stops, then goes out R.

PAN UP to MLS door.
DOCTOR appears R in
corridor.

He comes in door,
moves to locker.
Hold CS DOCTOR.

He looks down at
locker.

127. 1 A

CS Locker being shut
by DOCTOR.
PAN UP + R to DOCTOR
He looks around then
starts to door. He stops.
After a moment he turns.
Hold CS.

THE DOCTOR: Hello! Please!
Wait! No!!

/RECORDING PAUSE/

/1 WIDEN SHOT TO TAKE
/IN HAND WITH GUN L. F/G/
/ (LOWER SHOT)

(1 next)

128.1 A

MLS DOCTOR with
gun in L f/g

DOCTOR turns to gun

A HAND INTO SHOT
HOLDING A G.P.
GUN (GENERAL PURPOSE)
IT IS POINTED STRAIGHT
AT THE DOCTOR: THE
DOCTORS REACTION)
(REPEAT DIALOGUE)

THE DOCTOR: Hello. No.
Wait. Please.

PAN DOWN and TIGHTEN
on DOCTOR as he falls
to ground.
Legs across shot to R.

Hand takss phial from
DOCTOR'S pocket.

(BOPP!!)

THE DOCTOR FALLS
TO THE FLOOR.
CU THE DOCTOR'S
EYES CLOSED
BREATHING DEEPLY.
THE G.P. GUN HAD
BEEN ON 'STUN'.

WIDEN A LITTLE WE
SEE A
HAND PATTING THE
DOCTOR'S POCKET.
THE HAND TAKES THE
PACKAGE OF 'VRAX' OUT
OF THE DOCTOR'S POCKET.
WE DON'T SEE MORE THAN THE HAND,
BUT THE MAN IS WEARING THE STANDARD
PROTECTIVE COVERALL.

RECORDING PAUSE

/5F, 4D, 3H, A4/

1 / 23. INT. SICK BAY, ANTE ROOM.

BOOM A4

129. 5 F

2-s RIGG/DELLA
looking through
window into operating
room

(A SMALL ROOM WITH
A WINDOW THROUGH
INTO THE STERILE
OPERATING THEATRE.

RIGG IS LOOKING
THROUGH AT THE
MEDICS TRYING
TO SAVE SECKER'S
LIFE.

DELLA IS WITH
HIM)

RIGG: It was an attack by someone
or...some-thing.

DELLA: Horrible. But why?

(RIGG TURNS TO
HER)

RIGG: I don't know...have you ever
seen anything like that before?

130. 4 D

DELLA: No I haven't - /

MLS Doors
TRYST enters
PAN him R to RIGG + DELLA.

(ENTER TRYST)

TRYST: Ah Captain I got your message
what's the problem?

RIGG: Look at this -

(3 next)

(130 on 4)

(TRYST COMES OVER
TO THE WINDOW AND
LOOKS IN AT SECKER:

TRYST: Where did this happen?

RIGG: Down under the shuttle bay,
Secker was in one of the matter
interfaces -

TRYST: That could be the answer
then, who knows what forces exist
in an unstable zone such as that?

RIGG + TRYST out L

(RIGG THINKS IT OVER)

RIGG: You didn't hear the scream...
Tryst...

131. 3 H

3-s RIGG/TRYST/DELLA

(RIGG TOWS TRYST AWAY
FROM DELLA AND SPEAKS
IN LOWERED VOICE)

RIGG + TRYST to cam.
PAN them L, losing DELLA R.

You didn't bring any live specimens
aboard my ship did you?

RIGG Moves away behind
TRYST to R. TRYST turns
+ follows L.

TRYST: No Captain I didn't I
assure you - all my specimens are jus
laser-crystal recordings.

RIGG: (A HARD LOOK) Good.

132. 5 F

MS DELLA with window L.
RIGG in R. DOCTOR to
window, shakes head. DELLA
looks R at TRYST.

(RIGG MOVES BACK TO
THE WINDOW LOOKS THROUGH.
A MEDIC LOOKS UP AT HIM
AND SHAKES HIS HEAD
THEY HAVE BEEN UNABLE TO
SAVE SECKER.

133. 4 D

MCU TRYST

(133 on 3)

/NO SHOT 134/

TAPE STOP

/3 ONTO LIFT AREA Pos.I/

DOCTOR, ROMANA, DYMOND + TRYST
STANDBY IN AIRLOCK AREA.

(2 next)

6

- 1/ 54 -

(On 1)

/3A. C1/

1/ 24. INT. CORRIDOR TO LUGGAGE SECTION.

135. 3 A

BOOM C1

MS K9 and
ROMANA's legs

(ROMANA AND K9 SEARCHING
FOR THE DOCTOR.

They walk away

K9 STOPS HIS ANTENNA
WIGGLE)

+ go out L

K9: This way Mistress -

ROMANA: How far away?

(SHE FOLLOWS K9)

K9: Approximately seven
metres and closing.

/RECORDING PAUSE/

/1 MOVE R/

RE-SET K9 RE-SET LUGGAGE RACK OPEN SWINGER R.

(2 next)

- 1/ 54 -

/2A, 1A, B1/

1/ 25. INT. LUGGAGE SECTION.

136. 2 A

BOOM B1

MS DOCTOR

ROMANA lifts his
head up.

Widen to 3-s
DOCTOR /ROMANA/K9

(THE DOCTOR AS BEFORE
EYES STILL CLOSED.

K9 AND ROMANA APPEAR
AT THE DOOR)

ROMANA: Doctor!

(THEY RUSH UP TO
THE DOCTOR.

ROMANA KNEELS AND
LIFTS HIS HEAD)

ROMANA: Doctor what happened?

(THE DOCTOR GROANS,
THEN HIS EYES OPEN
WIDE)

THE DOCTOR: Bushwhacked!

ROMANA: What?

K9: Please clarify, statement does
not compute -

THE DOCTOR: Bushwhacked.

DOCTOR rises
out of shot

K9: Oh bushwhacked. Cowardly attack
by a person or persons unknown...

137. 1 A

(On L side of set)
DOCTOR rises L.
ROMANA R.

(DOCTOR RISES)
(HE PUTS HIS HAND TO HIS
POCKET WHICH HAD
CONTAINED THE 'VRAX')

Gone!

THE DOCTOR: Yes,
 someone aboard this
ship is trafficking in drugs. Vraxoin./

ROMANA: / Vraxoin!
I thought that was
stamped out long ago, the only known
source was destroyed/wasn't it?

THE DOCTOR: Yes.
They incinerated an entire
planet... Somebody's found a new
source...

TAPE STOP

BOOM B ONTO LOUNGE
BOOM C ONTO EDEN

- 156 -

(27)

/2B, 3B, A1/

1/26, INT. BRIDGE.

BOOM A1

(RIGG WITH DYMOND.)

140. 2 B DYMOND LIKE A
CAT ON HOT BRICKS)

MCU DYMOND
He turns to look
L of cam

DYMOND: What is the man doing?
He comes up with a marvellous idea
then fiddles about -

141. 3 B

MS RIGG

PAN him UP + R
to door, widening
shot to take in
DYMOND R.

RIGG: I've got my own problems
Dymond, a dead navigator for a start
and the Doctor said he was going to
blast his way into the shuttle bay.
How do I explain a gaping hole in
the ship?

DYMOND: I just wish he'd get on
with it. I've got a schedule to keep -

RIGG: So have I -

RIGG out to L.

(HE LEAVES)

TAPE STOP

/1 + 2 ON TO LOUNGE/

(125 on 1)

/1B,3D,2A B1/

1/ 27. INT. CORRIDOR.

BOOM B1

142. 1 B

L/A LS on elevator
avoiding sick bay doors R.

(THE CORRIDOR WITH
THE ELEVATOR.

DOCTOR in L. to R. of shot
ROMANA in L.
K9 in centre (first?)

THE DOCTOR, ROMANA
AND K9 COME UP TO
THE ELEVATOR)

ROMANA stops

ROMANA: Doctor - that machine...

THE DOCTOR: The lift?

ROMANA: No, the C.E.T. machine. It
doesn't just take recordings...

THE DOCTOR: No. The animals
themselves are converted into
magnetic signals./ And their habitats.

143. 3 D

MCU ROMANA

ROMANA: So he's left bald patches
on the planets he's visited./

144. 1 B

MCU DOCTOR

THE DOCTOR: Yes. The C.E.T. is
just an electric zoo. For cages
read laser crystals. Either way,
the animals are trapped/inside.

145. 3 D

MCU ROMANA A/b

ROMANA: I hope so.

THE DOCTOR: What do you mean?

ROMANA: Well you saw how primitive
the device was. (cont....)

(1 next)

(145 on 3)

146. 1 B

MCU DOCTOR A/b

ROMANA: (cont.) It's terribly unstable. And this ship's riddled with unstable matter zones. The whole thing gives me the creeps. / It wasn't a mirage that attacked Secker.

As DOCTOR looks R.

RIGG: (OOV) Killed him.

147. 3 D

W2-s ROMANA/DOCTOR
RIGG in R to L of shot

(THEY TURN TO SEE
THAT RIGG HAS JUST
APPROACHED THEM)

RIGG: He's dead. We couldn't save him.

DOCTOR: Pity, he might have been able to give us some idea of whatever attacked him.

RIGG: I asked Tryst but he couldn't help either.

(DOORS OPEN)

THE DOCTOR: Well, first things first. Romana, go and look after the CET machine.

ROMANA: What are you going to do?

THE DOCTOR: Separate the ships.

ROMANA: Right.

148. 1 B

CS K9
He moves out L after
DOCTOR

THE DOCTOR: Come on Rigg. K9! /

(K9 FOLLOWS.

149. 2 A

MS ROMANA

ROMANA GETS INTO
THE ELEVATOR.
DOORS SHUT.)

she gets in.
Doors close.

TAPE STOP

(On 4)

/CET LIGHT OFF/

/1C, 3F, 2C B2/

1 /28. INT. LOUNGE. (+ EDEN JUNGLE)

BOOM B2

150. 1 C

SLOW PAN L. along back
wall to MS doors

ROMANA enters.

Widen shot as she approaches
CET. She turns it on.

/CET LIGHT ON/
She sets it on Eden.

(ROMANA ENTERS
STEALTHILY, CHECKS
THAT THERE IS NO
ONE ABOUT. SHE
GOES OVER TO THE
C.E.T. MACHINE.
SHE CHECKS READINGS
AND OTHER DATA.

SHE RUNS HER FINGER
ALONG THE SELECTOR
AND PRESSES THE
"EDEN" BUTTON. /

151. 3 F

On screen in front
of Eden

ON THE WALL, THE
LUSH PLANET. TIME
HAS PASSED IT IS
NEARING SUNSET.

AGAIN THE SQUAWKING
SOUND, NOW ACCOMPANIED
BY GRUNTING FROG-
LIKE NOISE.

THE CREATURES OF
THE NIGHT. /

152. 2 C

MS ROMANA
She moves out R.

ROMANA IS MESMERISED
BY THE BEAUTY OF THE
SUNSET)

/RECORDING PAUSE/

/2 GET MCU FOR END OF 1/30/

/ROMANA TO NEAR SCREEN/

1/30. INT. LOUNGE - END OF
SCENE.

160A. 2 C

MCU ROMANA looking
mesmerised at screen
for 5 seconds. She gasps +
puts hand to neck. She falls.
Go down with her widening shot
to see her on floor.

(ROMANA STUNG BY MOTH-
LIKE CREATURE)

/TAPE STOP/

/STRIKE CSO FLAT/ROMANA ON TO EDEN

(3 next)

112

/1U,4L,20(Vlad) B7/

1 / 29. INT. CORRIDOR.

BOOM B7

INSERT: Shot 152A
LS of blurred area
rec. at start of 2/15A

153. 1 U

LS down wall of corridor
RIGG, DOCTOR + K9 approaching.
They stop.

154. 4 L

2-s RIGG/DOCTOR

THE DOCTOR: Well Captain you'll
have to show us the best place -

RIGG: Pity we can't get further
up there -

I don't want us to damage the air
seal or cut through a stress point -

155. 2 O(Vlad)

Feet of RIGG + DOCTOR +
K9. K9 moves L. a little
+ faces wall.
Pan L. with him with
wall L.

THE DOCTOR: Oh I think K9 will be
careful, won't you?

K9: Affirmative Master...

(K9 MOVES TO A SECTION
OF THE CORRIDOR WALL)

156. 4 L

2-s RIGG/DOCTOR A/b

Sensors indicate that this would
be the best section. /

157. 2 O(Vlad)

K9 a/b

THE DOCTOR: Good, as big as you can
make it - /

(4 next)

(157 on 2)

K9: The aperture will be four-point-
six-three square metres -

158. 4 L (K9 FIRES HIS BLASTER
AT THE WALL, IT BEGINS
TO BUBBLE AND MELT)
CS on wall being cut

159. 1 U
2-s RIGG/DOCTOR RIGG: Very handy, that machine of
yours Doctor.

THE DOCTOR: Machine? There's
a little more to him than a - a
mobile cutting torch - saved my
life on several occasions...And -

(MOCK ANGER:)

He beat me at chess once.

TAPE STOP

CUT HOLE OUT

HOLD PANEL IN PLACE

(2 next)

DUPLICATE SCREEN

/3F A1/

1/ 30. INT. EDEN JUNGLE (AS IF IN
LOUNGE)

BOOM A1

160. 3 F

MLS ROMANA
in front of Eden
(No screen in view)

Repeats action Shot

ROMANA looking mesmer-
ised at screen for 5 secs.
She gasps and puts
hand to neck.
She falls.

(ROMANA STANDING QUITE
CLOSE TO THE IMAGE
OF EDEN PROJECTED
ON THE WALL. IT IS
DARKER NOW A PINK
GLOW IN THE SKY,
THAT FADES INTO THE
DARK BLUE NIGHT. A
MIST SWIRLS OUT OF
THE IMAGE.

ROMANA IS ENVELOPED
IN THE MIST. A
MOTH-LIKE CREATURE
WITH IRRIDESCENT
WINGS FLIES OUT OF
THE PICTURE AND
SETTLES ON ROMANA'S
NECK.

INSERT SHOT: 160A.
Pre-rec at end of
1/28.

SHE GASPS AND TRIES
TO GET IT OFF. BUT
THE CREATURE HAS STUNG
HER, SHE FALLS TO
THE FLOOR)

TAPE STOP

(USE SHOTS 161-163 FROM 2/2
IN EDITING)

1/ 31. INT. CORRIDOR.

(K9 COMPLETING THE
HOLE, THE LAST FEW
CENTIMETRES. WHEN
IS IT FINISHED THE
PANEL DOES NOT COME
AWAY)

RIGG: Give me a hand Doctor --

(THEY GO TO THE PANEL
AND PULL AT.

IT FINALLY COMES
AWAY.

THEY ARE CONFRONTED
BY BLUE MIST, OUT
OF WHICH LURCHES
MANDREL, A SLIMY MUD
CREATURE FROM THE
SWAMPS OF EDEN, IT'S
GREAT ARMS GRASPING
TOWARDS RIGG AND THE
DOCTOR.)

(2 next)

EP. 1

/RUN TK

TELECINE SEQ. 3

Closing titles

Dur: 51" or 1'12"

/SOT

S/I T/J's

TJ7 Doctor
TOM BAKER

TJ8 Romana
LALLA WARD

TJ9 Tryst
LEWIS FIANDER

TJ10 Rigg
DAVID DAKER

TJ11 Dymond
GEOFFREY BATEMAN

TJ12 Della
JENNIFER LONSDALE

TJ14 Secker
STEPHEN JENN
Crewman
RICHARD BARNES

TJ13 Voice of K9
DAVID BRIERLEY

(TK & TJ's next)

EP.1

- TJ20 Incidental Music
 DUDLEY SIMPSON
 Special Sound
 DICK MILLS
- TJ21 Production Assistant
 CAROLYN MONTAGU
 Production Unit Manager
 JOHN NATHAN-TURNER
 Director's Assistant
 MONICA RODGER
 Assistant Floor Manager
 VAL McCRIMMON
- TJ22 Studio Lighting
 WARWICK FIELDING
 Studio Sound
 ANTHONY PHILPOT
 Technical Manager
 TERRY BRETT
 Senior Cameraman
 PETER HIDER
- TJ23 Visual Effects Designer
 COLIN MAPSON
 Video Effects
 A.J. MITCHELL
 Vision Mixer
 NIGEL FINNIS
 Videotape Editor
 ROD WALDRON
- TJ24 Costume Designer
 RUPERT ROXBURGHE-JARVIS
 Make-up Artist
 JOAN STRIBLING
- TJ25 Script Editor
 DOUGLAS ADAMS

(TK & TJ's next)

EP.1

(132)

TJ26 Designer
 ROGER CANN

TJ27 Producer
 GRAHAM WILLIAMS

TJ28 Directed by
 ALAN BROMLY
 C BBC 1979

/RECORDING BREAK/